

耿畫廊參展 2025 香港巴塞爾藝術博覽會

參展藝術家 | 蘇笑柏、楊茂林、薛保瑕、袁慧莉、索菲普·皮奇、彭薇、蘇孟鴻

展位 | 3E07

地點 | 香港灣仔港灣道 1 號 (香港會議展覽中心)

貴賓時段 (只限獲邀請人士出席)

優先預展 | 03.26 (三) 12:00-8:00 p.m.

優先預展及貴賓預展 | 03.26 (三) 3:00-8:00 p.m.

03.27 (四) 12:00-4:00 p.m.

03.28 (五) 12:00-2:00 p.m.

03.29 (六) 12:00-2:00 p.m.

03.30 (日) 11:00 a.m.-12:00 p.m.

開幕之夜 | 03.27 (四) 4:00-8:00 p.m.

公眾開放日 | 03.28 (五) 2:00-8:00 p.m.

03.29 (六) 2:00-8:00 p.m.

03.30 (日) 12:00 -6:00 p.m.

耿畫廊
TINA KENG
GALLERY

Art|Basel
Hong Kong

BOOTH
3E07

Su Xiaobai
Yang Mao-Lin
Ava Hsueh
Yuan Hui-Li
Sopheap Pich
Peng Wei
Su Meng-Hung

VIP
March 26-27, 2025
PUBLIC
March 28-30, 2025
VENUE
Convention & Exhibition Centre

耿畫廊很榮幸將於 2025 年香港巴塞爾藝術博覽會帶來蘇笑柏、楊茂林、薛保瑕、袁慧莉、索菲普·皮奇、彭薇與蘇孟鴻作品，呈現七位藝術家精煉東方美學哲思的獨特藝術視野，將創作者們解構東方美學意識中各式文化符碼的藝術思辯，轉譯為審視地緣美學、身份政治、消費文化以及信仰體系的觀看路徑。耿畫廊所建構出的亞洲當代藝術脈絡，也將為來自不同文化軸線的觀眾梳理出東方美學意識與當代藝術思維所交織出的不同維度。

蘇笑柏 (b. 1949)

蘇笑柏將雋刻著東方歷史及美學痕跡的傳統媒材大漆，以當代抽象語彙轉譯；色彩與層次在畫筆勾勒、刷繪、浸淋、遇熱、水洗、擦拭的動態中或做停留，逐漸包覆極簡而帶有不同曲度的木造、陶瓦結構，沉澱了時間、也封存些許偶然機緣般的人為軌跡和觀賞趣味。應和著侘寂美學的材質表現，大漆自身流露的視覺質感透出溫潤的光韻，呼應瓷器、漆器、書畫等文化傳承，同時跳脫物質上的形式與定義，將傳統工藝與當代藝術的對話轉陳為跨文化的當代經典。

楊茂林 (b. 1953)

楊茂林作品型態多元，橫跨平面繪畫、裝置與雕塑等形式，擅長以詼諧而深刻的手法，呈現台灣歷史上多元時空的文化交錯，從而演變出殖民、交配後獨具特色的新型態文化現象。自 2002 年始於木質、鑄銅雕塑、金屬相紙輸出等實踐中致意當代社會於二次元人物的信仰與崇敬，藝術家將普羅大眾、個人童稚記憶中的卡通、漫畫人物與台灣佛教的傳統俗儀及造型視覺連結，使兒童至成人世界中最普遍的次文化存在與人類文明中的高端精神化文化疊合檢視。

薛保瑕 (b. 1956)

薛保瑕作為台灣抽象藝術的先驅之一，作品主要以冷熱兩種抽象符號表現混合性的現實，並因應時代的改變進一步探討當代抽象藝術的特質。結構分明、理性的「冷抽象」幾何視覺、與具有東方書畫性的「熱抽象」色彩線條共舞出各式光景，有時彷彿觸手可及的靈動一瞬、有時則是震懾感官的磅礴。在以顏料光澤與溫感、線與面所交疊出的意象維度內，是可見與不可見的時空景深，以身體感知的連動消融美學與空間意識之間的疆界，亦建構出一種自然景觀的意象。

袁慧莉 (b.1963)

承襲古典的紮實訓練，袁慧莉卻不僅止於傳統水墨的書畫表現，她在媒材的運用上也融合古今，更將水墨創作的表現從古典的視覺範疇，聯覺於嗅覺、聽覺、觸覺，乃至整體精神的浸潤和感知；除此之外，此次展出的《火墨》系列回應當代環保生態議題，水墨畫中原先煙雲繚繞的山林網緝，以野火餘燼取而代之，除了呼應經歷霧霾的身體感、也連結自然災難在當代的深刻影響。

索菲普·皮奇 (b. 1971)

連接自然乃是索菲普·皮奇發現自身與周身文化環境創作的靈感來源。從東南亞高棉文化而來的他，帶著雨後熱帶森林的濕熱氣息，採用竹子、藤條、粗麻布、礦物顏料和金屬等當地日常可取之材，協同抽象幾何形狀，構造出自然、歷史以及藝術創作的本質。

彭薇 (b.1974)

作為中國代表性當代藝術家，彭薇藉由筆韻墨色滲入紙麻棉絹纖維的表達，似乎在當代語彙之外，亦緊緊連結著千百年來雋永深刻的傳統精神，其中更不乏藝術家對自身文化的審視與思考；本次展出的作品中，彭薇將個人記憶具象化為層遞的空間和事物，又或著是在最新的《冠》系列中，將各式衣冠取代人物本身作為肖像的主體。帽子、宮殿建築、神獸等視覺背後的權力與身份象徵在其特有的細膩視角中悄然消解，成了柔軟而啟發想像的綿延敘事。

蘇孟鴻 (b.1976)

透過橫跨繪畫、絹印版畫、裝置與雕塑的創作歷程，蘇孟鴻試圖將中國傳統花鳥畫變造為一種更貼近感官訴求的文化符號；讓挪用與取樣並不單是社會符碼的嘲諷與普普化，更直指背後隱含的貴族、文人品味象徵。此次展出的屏風作品也展現視覺符碼如何形塑觀者對於權力結構的認知，連接視覺美學與宏觀的文化觀察。



耿畫廊台北

媒體垂詢

info@tinakenggallery.com

+886.2.2659.0789

追蹤耿畫廊

f @tinakenggallery

@ @tinakenggalleryofficial

Tina Keng Gallery at Art Basel Hong Kong 2025

Participating Artists | Su Xiaobai, Yang Mao-Lin, Ava Hsueh, Yuan Hui-Li, Sopheap Pich, Peng Wei, Su Meng-Hung

Booth | 3E07

Venue | Convention & Exhibition Centre, 1 Harbour Road, Wan Chai, Hong Kong

VIP Days (by invitation only) |

First Choice | 03.26 (Wed.) 12:00-8:00 p.m.

First Choice and Preview | 03.26 (Wed.) 3:00-8:00 p.m.

03.27 (Thur.) 12:00-4:00 p.m.

03.28 (Fri.) 12:00-2:00 p.m.

03.29 (Sat.) 12:00-2:00 p.m.

03.30 (Sun.) 11:00 a.m.-12:00 p.m.

Vernissage | 03.27 (Thur.) 4:00-8:00 p.m.

Public Days | 03.28 (Fri.) 2:00-8:00 p.m.

03.29 (Sat.) 2:00-8:00 p.m.

03.30 (Sun.) 12:00 -6:00 p.m.

耿畫廊
TINA KENG
GALLERY

Art|Basel
Hong Kong

BOOTH
3E07

Su Xiaobai
Yang Mao-Lin
Ava Hsueh
Yuan Hui-Li
Sopheap Pich
Peng Wei
Su Meng-Hung

VIP
March 26-27, 2025
PUBLIC
March 28-30, 2025
VENUE
Convention & Exhibition Centre



For the 2025 edition of Art Basel Hong Kong, Tina Keng Gallery is pleased to present works by Su Xiaobai, Yang Mao-Lin, Ava Hsueh, Yuan Hui-Li, Sopheap Pich, Peng Wei, and Su Meng-Hung. Highlighting the singular artistic visions of seven artists who refine the philosophical underpinnings of Asian aesthetics, this presentation translates their dismantling of cultural symbols within Eastern aesthetics into incisive critiques. These reflections serve as new pathways for examining regional aesthetics, identity politics, consumer culture, and belief systems. The Asian contemporary art paradigm shaped by Tina Keng Gallery integrates Eastern aesthetic with contemporary creative thought, offering viewers from varied cultural backgrounds a layered comprehension of their convergence.

Su Xiaobai (b. 1949)

Working with Chinese lacquer, Su Xiaobai conjures abstraction through the age-old medium, bridging a cross-cultural dialogue. Experienced as a mirror of time, the administration of texture and materiality in his painting educes a sculpturesque serenity in a fortuitous resonance with the wabi-sabi philosophy — namely a worldview centered on the acceptance of transience and imperfection. His employment of lacquer infuses a contemporaneity into a traditional medium rich with history, transmitting a subtle visual warmth in a painterly practice characterized by light and shadow. The artist paints layers of vibrantly colored lacquer in a purely structural and balanced composition. The seemingly arbitrary, yet meticulously deliberate handling of visual forms reveals the artist's pursuit of aesthetic depth.

Yang Mao-Lin (b. 1953)

Yang Mao-Lin works across diverse mediums from painting, computer animation, installation, to sculpture. Through the juxtaposition of multiple historical space-times, the artist explores Taiwan's unique cultural phenomenon that derives from colonial hybridization, ingrained with a peculiar vibrancy. In an open-minded, humorous, and insightful way, he reflects upon Taiwan's cultural identity that goes readily unnoticed. Since 2002, the artist's practice has revolved around the imagery of popular fictional characters that live in the public's collective childhood memory, which he connects with the traditions and hierarchy of Taiwanese Buddhism, thereby synthesizing common cultural emblems and the consecrated spiritual figures in human civilization. Yang deifies canonical figures from cartoons and comics from his childhood — such as Peter Pan, Astro Boy, Tetsujin 28-go, Boss Robot, and characters from Star Wars — by inserting them into a Buddhist ranking system. Through this approach, the artist has crafted a novel interpretation of personal faith, blending belief systems from various eras, and his combination of solemnity and wit brings together divergent traditions.

Ava Hsueh (b. 1956)

In dexterous biomorphic and geometric abstractions, Ava Hsueh creates a hybrid reality that corresponds to epochal shifts in contemporary abstract art. The artist's dynamic brushwork imparts to her canvases an Eastern allure. The black contours not only exemplify the captivating quality of calligraphy, but also form a sort of natural landscape. What lies behind the dimension of imagery are the visible and invisible depths of temporal and spatial fields, achieved through her interweaving of lines and planes that cradle the pigments' luster and warmth. Through her layered compositions, the charm of East and West blends with gradual expansion of aesthetics and consciousness.

Yuan Hui-Li (b. 1963)

With her solid classical training, Yuan Hui-Li goes beyond traditional ink painting and calligraphy, integrating ancient and modern approaches in her use of media. Ink art expands under her brush from purely visual into a new realm of synesthesia, where smell, hearing, touch, and the spirit coalesce. The "Fiery Ink" series on view this time addresses contemporary ecological concerns. The misty, cloud-wreathed mountains and forests in traditional ink painting give way to the embers of wildfires, not only reflecting the physical toll of smog, but aligning with the deep repercussions of natural disasters today.

Sopheap Pich (b. 1971)

For Sopheap Pich, the connection to nature serves as his inspiration. The Cambodian native employs locally sourced materials, such as bamboo, rattan, burlap, mineral pigments, and metal, to create abstract geometric forms, suffused with a warm moistness reminiscent of the tropical forest, and an essence of nature, lived experience, and creation.

Peng Wei (b. 1974)

One of the prominent artists in China, Peng Wei is known for her ability to conjure a spirit of centuries-old tradition through a contemporary visual vocabulary, comprising intricate brushwork and subdued palette, rendered on flax and rice paper. Engaged in a dialectic of gender and Chinese literature, she examines her own culture while pondering femininity and her role in today's China. For the works presented this time, Peng Wei transforms personal memories into layered spaces and objects. In her latest "Crown" series, she replaces human figures with various garments and headpieces as her subjects. The symbols of power and identity — hats, palatial architecture, mythical beasts — are quietly unraveled through her particular gaze, opening up to a fluid narrative of imagination.



Tina Keng Gallery Taipei

Su Meng-Hung (b. 1976)

Working across painting, silk-screening, installation, and sculpture, Su Meng-Hung transforms traditional flora and fauna painting into cultural symbolism with a sensorial dimension, where appropriation and sampling ceases to be mere satirizing and popularizing of social codes, and become, instead, a direct reference to the taste of the literati and aristocracy. The folding screens on display illustrate how visual codes inform our perception of power structure, integrating aesthetic appeal with cultural observation.

Press Inquiries

info@tinakenggalleries.com

+886.2.2659.0789

Follow Tina Keng Gallery

 @tinakenggalleries

 @tinakenggalleriesofficial